

Lonely Scapa Flow



Words and melody by
Alexander Windwick
Solo for soprano and pianoforte
and choral SATB arrangements by
Clive Strutt

ES Verlag



Cover Illustration: A watercolour on paper entitled *Leaving Scapa Flow* (c. 1940) by Eric Ravilious.

Notes and research: Edward W. Watson

Scapa Flow



The location of the sea anchorage **Scapa Flow**, Orkney

The subject of the song is island-surrounded **Scapa Flow**, a sheltered natural sea anchorage in Orkney with an easy access to the North Sea and the Atlantic Ocean. This body of water is c. 125 sq. mls (c. 325 sq. km) in area and has an average depth of 98-131 feet (30 - 40 m). It has played a prominent role throughout the ages in the history of Orkney especially during the First World War.

According to Dr Ragnhild Ljosland¹ the name *scapa* comes from the Old Norse *skalp-eið*, the *eið* element being a common generic term in Orkney place names that means an isthmus. In this case, it is the isthmus or thin strip of land that separates the East and West Mainland, between Scapa itself and the City and Royal Burgh of Kirkwall, Orkney's capital. The element *skalp* has a double meaning both of which can apply in this context. It can either refer to a long hollow or depression in the land, or something that cleaves a terrain in two,

¹ At the Centre for Nordic Studies, Orkney College of the University of the Highlands and Islands (UHI).

in this case the Mainland. The Old Norse for Scapa Flow was *Skalpa-flói* which simply means ‘the bay of the long isthmus.’

Scapa Flow was utilised for shipping even in Viking times and there are references to it the *Orkneyinga Saga* wrtitten c. 1230. In 1198 it states that a fleet of ships used Scapa Flow when Earl Haraald Maddadsson raised a great force to resist a rival’s claim to half of the earldom. Another historical narrative, the *The Saga of Haakon Haakonarson* records that in 1263 King Haakon of Norway anchored some of his fleet in Scapa Flow for the winter though he himself died in the December of that year at the Bishop’s Palace in Kirkwall.

Later in 1650 during the wars of the Three Kingdoms General James Graham (the 1st Marquess of Montrose) — a Royalist — moored his ship, the *Herderinnan* in Scapa Flow while preparing to raise a rebellion in Scotland that ended in failure and rout at the Battle of Carbisdale.

In 1912 it was decided that Scapa Flow was to be the main base of the British Grand Fleet in the event of a European war and in July, 1914 the fleet moved to these waters. In 1918 the German fleet scuttled itself and sank beneath the waves.

The song *Lonely Scapa Flow*, however, refers to the Second World War when British naval vessels were often to be seen at anchor there, and more specifically to the immediate post-war period when shipping had gone and Scapa Flow reverted to its normal appearance of solitude. It is for this reason that the song has ‘lonely’ in its title.

Lonely Scapa Flow was first recorded in 1972 on an LP issued by Grampian Records Ltd (Wick, Caithness, Scotland) entitled *Memories of Hamnavoe* by the Hamnavoe Scottish Dance Band. The vocals were by Pete Davidson. Along with the song *Partans in his Creel* on an LP issued in New York in 1978 Allie Windwick started to acquire international recognition.

Clive Strutt’s choral (SATB) arrangement of *Lonely Scapa Flow* was premièred on 1st February 2013 by the Mayfield Singers directed by Denise Stout in Stromness Town Hall, Orkney, for an Orkney Arts Society Foy commemorating the centenary of Allie Windwick’s birth.

Alexander (Allie) Windwick



The Orcadian composer **Alexander (Allie) Windwick** (front l. with mandolin). The man to his l. is Hugh Inkster The musicians on the back row (l. to r.) are Nancy Cassell, Billy Jolly and Ingrid Jolly. The photograph is from a descriptive leaflet that was sold with the 1978 Folkway Records LP *Music of the Orkney Islands*.

Allie Windwick (1913 to 1999) was a poet writing in the Orkney dialect and true songsmith with forty traditional songs to his name. He was born in Edinburgh of Orcadian parentage and after a few months moved to Orkney. The descriptive notes that came with the *Music of the Orkney Islands* LP state that Allie Windwick was in reality two persons. One was a local linotype operator for *The Orcadian* — the local weekly paper that has recorded Orkney news since 1854 and the other, a musician and composer. For many years he was a member of the Orkney Strathspey and Reel Society and he has played several instruments though the mandolin always seemed to be his favourite.

Clive Strutt



Clive Strutt in 1991 on his way to play the organ for Divine Service at Old St Mary's Church, Burwick, South Ronaldsay.

Clive Strutt (b. Aldershot 1942) is an English composer with a large ranging *œuvre* who has spent a considerable part of his life in Orkney where he now lives with his wife Jill. He has taken a great interest in the culture and traditions that are specific to the Northern Isles and his collection the *Orkney Songbook* in four volumes is an important contribution of this. *Lonely Scapa Flow* is song number 3 in the second volume of this compilation entitled *From an old Orkney Croft*. Other Orkney inspired compositions are the *Communion Service for the Day of St Magnus, Earl of Orkney and Martyr* (1982), *At the Tomb of the Sea-Eagles* (1986) and the *Symphony No. 8 'Orkney Choral Symphony.'*

The arrangements of some of the songs that appear in the *Orkney Songbook* came originally from the local Orkney choir, the Mayfield

Singers. Its then director Neil Price approached Allie Windwick for permission to arrange his songs in choral versions, initially by two composers who happened to also be singers in the choir: William Glimour and Clive Strutt himself.

Not long after William Glimour moved away from Orkney but Clive Strutt went on to arrange five of the six songs that Neil Price had obtained permission from Allie Windwick to use. Later still Clive Strutt made arrangements for solo soprano with piano accompaniment of these songs including *Lonely Scapa Flow*. The soprano was a local singing student Hannah Bown and her pianist was another member of the Mayfield Singers, Peter Stephenson.

Lonely Scapa Flow

Words and melody by Alexander Windwick
arranged by Clive Strutt

Solo version
for soprano and pianoforte

3. "Lonely Scapa Flow" (Tune & Words by A. Windwick Arranged by C. Strutt)

SOPRANO Andantino meditativo

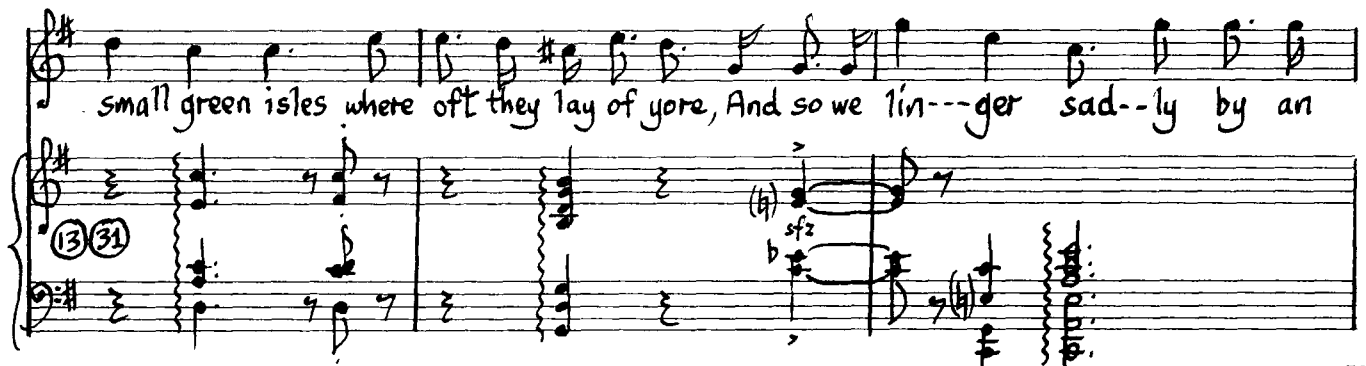
v.1 Do you re-- call, my dear, how once you
v.2 We saw them an-- chor, proud-ly, as the

(v.1) walked with me Acr-oss the warm brown hills to-wards the shi-nig sea, And how we
(v.2) sun went down And heard a bu--gle call-ing from the old "Re-nown" Then der the

(v.1) lin--gered long up-on the shore, to see Be-lov--ed ships come sail-ing up the
(v.2) gleam-ing wa-ters, like a brave new town, A thou-sand port-lights winked in Sca-pa

REFRAIN
mondo
(w1,2) Flow? But that was yes-ter-day for now they come no more A-mong the

small green isles where oft they lay of yore, And so we lin---ger sad--ly by an

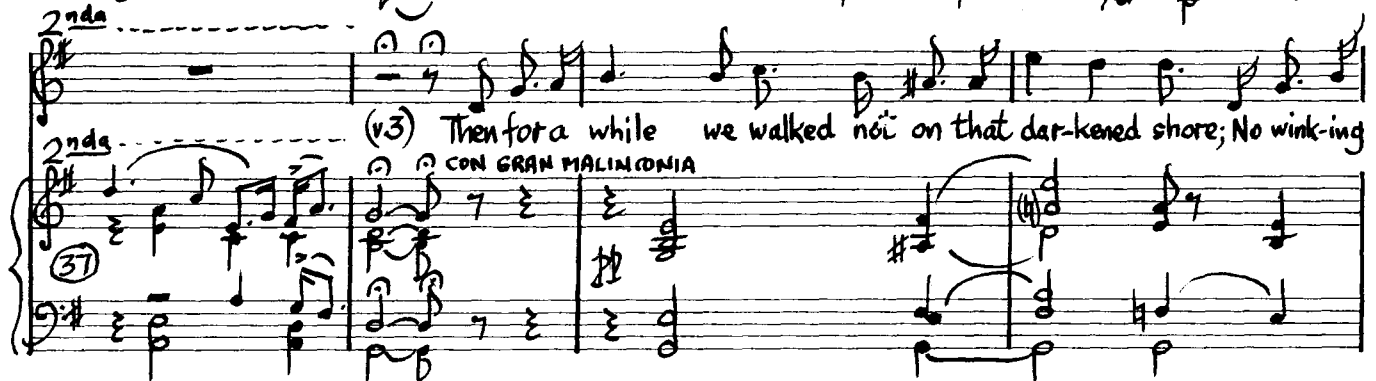


emp-ty shore And shed a tear for lone-ly Sca-pa Flow.

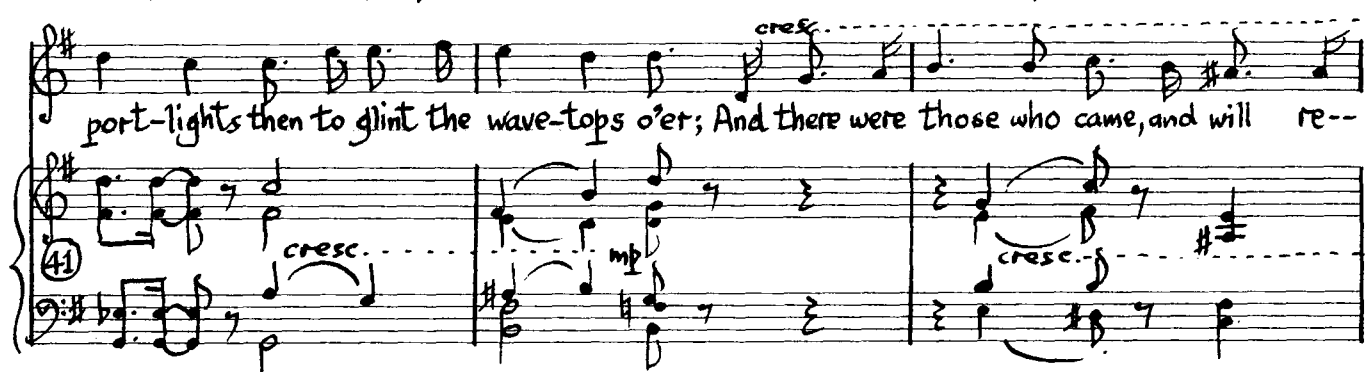


2^{nda} (v3) Then for a while we walked noi on that dar-kened shore; No wink-ing

CON GRAN MALINCONIA



port-lights then to glint the wave-tops o'er; And there were those who came, and will re--



**FINAL
REFRAIN**

murmurando poi
subito cresc.

turn no more, who are asl-eeep in lone-ly Sca-pa Flow. But that was



"Lonely Scapa Flow"

mf *subito piano*

yes-ter-day, and though 'twas vic-to-ry, And once ag-ain, my dear, you

(47) *solenne* *cres.* *mf* *p subito* *(h)*

poco *sf*

walk the hills with me, We lin-ger sad-----ly now be-side an-

(50) *un poco* *sfz* *mf* *mp* *Ped* _____ *

dim. *pp*

emb-ty sea And shed a tear for lone-ly Sca-pa Flow.

(52) *mf* *p subito* *pp* *pp sub.* *Ped* _____ *

Lonely Scapa Flow

Words and melody by Alexander Windwick
arranged by Clive Strutt

**Choral version
for SATB**

"Lonely Scapa Flow"

Andante [m.m. ♩ = 63]

(Duration: 2' 50")

Words & melody by A. Windwick; choral harmonisation
arranged by Clive Strutt.

S I II  My dear, ac-oss the
 A  Do you re-call, my dear, how once you walked with me ac-oss the
 T B  warm brown hills to-wards the shin-ing sea, And how we ling-ered long up-on the
 S I II  warm brown hills to-wards the shin-ing sea, And how we ling-ered long up-on the
 A  warm brown hills to-wards the shin-ing sea, And how we ling-ered long up-on the
 T B  shore
 S I II  shore to see Be-lqv-ed ships come sail-ing up the Flow? But that was
 A  shore to see Be-lqv-ed ships come sail-ing up the Flow? But that was
 T B  But that was
 S I II  yes-ter-day, for now they come no more Am-ong the small green isles where
 A  yes-ter-day, for now they come no more Am-ong the small green isles where
 T B  yes-ter-day, for now they come no more Am-ong the small green isles where

S
A

oft they lay of yore, And so we ling-er sad-ly by an

T
B

S
A

emp-ty shore And shed a Tear for lone-ly Sca-ja Flow.

T
B

S
A

v.2 We saw them anch-or proud-ly, as the sun went down, We heard a bu-gle call-ing from the

T
B

S
A

old "Re-nown" Then o'er the gleam-ing wat-er, like a brave new town, A thou-sand

T
B

S A *f* *mp*
port-lights winked in Sca-pa Flow.

Dal Segno ♩ for REFRAIN,
then to Verse 3.

T *f* *mp*

S A
v.3 Then for a while we walked not on that dark-ened shore; No wink-ing

T

S A
port-lights then to glint the wave-tops o'er; And there were

T

S A *Ritenuato di molto* ----
those who came and will re-turn no more, who are a-sleep in lone-ly Sca-pa

T *Ritenuato di molto* ----

subito **ff** REFRAIN **p a tempo** **mf** *sempre crescendo* **ff** *dim.*

Flow. But that was yes-ter-day, and though 'twas vic-to-ry, And once ag-

subito **ff** **p a tempo** **mf** *sempre crescendo* **ff** *dim.*

(dim.) **mf**

--ain, my dear, — you walk the hills with me, We lin-ger sad-ly now be-side an

(dim.) **mf**

Un poco ritardando

emp-ty sea And shed a tear for lone-ly Sca-pa Flow.

Un poco ritardando

ORKNEY SONGBOOK

Clive Strutt

This is a collection of original settings, and arrangements of Orkney-related songs by Clive Strutt in four volumes

Volume I

From Verse on Orkney Subjects —in three parts:

- 1 ***Orkney Anthem: The North is Our Home*** — by way of introduction
- 2 ***The Nine Orkney Variant Poems of Robert Rendall***
- 3 ***Thirty-six Choral Partsongs on Orkney Subjects***

Volume II

From an old Orkney Croft — six choral harmonisations by Clive Strutt of Song-tunes and words by Alexander Windwick, and five solo with piano accompaniment versions from these.

Volume III

From Balfour Castle — nineteen *Ancient Orkney Melodies* from the Collection of Col. David Balfour, in choral harmonisations by Clive Strutt.

Volume IV

From Orkney Folksingers — five traditional Orkney folksongs in SATB choral arrangements by Clive Strutt.